

AMERICAN MUSIC TEACHER

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From the Editor

ONE of the most important problems facing all of us at this time is that of making our national, divisional, state, and local associations even more valuable than they are now. All professional organizations must do more than put on conventions, and publish periodicals for the benefit of their members. There must be some activities going on all the time that benefit, in our case, the teachers, the students, and the public. What activities can the teachers' associations undertake that will increase the value of the associations to the members and to the general public?

As teachers we should consider the students first. Of course, whatever helps the teachers should also help the students, but first let us consider something that is aimed directly at the students. One thing a teachers' association can do to help some of the students is to assume responsibility for obtaining more public appearances for students of the members of the association. These public appearances could range from informal group recitals to formal solo recitals in large concert auditoriums and recital halls. This is now being done by some associations throughout the country, but more of it needs to be done. There are many young people who need assistance in securing playing engagements, and in becoming known to the public. Many music teachers' associations could assign themselves the project of launching at least one worthy performer in a concert career each season.

Naturally, the young concert artist will need the assistance of as many people as possible even after his debut. Thus, it will be necessary for

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SOME CRITICAL COMMENTS

on

MODERN EDITIONS

of the

PIANO CLASSICS

Mischa Meller

Boston University
College of Music
Library

THE noted Mozart scholar and biographer Alfred Einstein, shortly before his recent death, remarked privately that no extant edition of Mozart's works could be considered wholly reliable. This despite the many years of intense study and labor spent in preparing the great Urtext Edition of Breitkopf and Härtel, and the innumerable subsequent contributions of scholars serving to correct inaccuracies and to clarify doubtful points in the printed scores.

For the pianist and teacher, as of course for all musicians who seek textual integrity as first consideration, this statement of Einstein's surely deserves thoughtful attention. Although the reference was only to Mozart, its implications suggest the need for critical re-examination of all the classical piano literature in the editions commonly used today. It is the purpose of this brief survey to offer both suggestions of immediate practical value and some guiding thoughts, particularly for the serious student, toward an informed and discriminating choice of editions. Since it is impossible within the limits of this paper to touch more than a small fraction of the standard literature, it may be sufficient to consider here only two of the great classics: Bach's *Well-Tempered Clavier* and the Beethoven *Sonatas*.

These works are offered today in almost bewildering variety of text and editorial treatment. While guidance or individual experience usually determines the choice, this problem is for the uninformed either nonexistent or too difficult, particularly

so when he finds several editions of the same work on one publisher's list. (Here the reference is only to the recognized standard editions, not to the mass of nondescript "editions" deserving neither the name nor the price.)

How is this innocent to choose among four different editions of Bach's *Well-Tempered Clavier* listed by Schirmer alone, or between the Beethoven offered in two different editions by the same publisher? The result is all too often guesswork or blind acceptance of the first copy handed him.

Publishers' Responsibility

It should be observed at this point that the work of our musicologists, the generally higher standards of musicianship in our schools of music, and not least the enormous developments in recorded and broadcast music have brought about in the past fifteen years or so an unprecedented increase in the appreciation of musical masterworks and a correspondingly larger demand for reliable musical texts. It is unfortunately also true, however, that even in our larger centers of musical activity one finds many teachers and students who seem to be virtually unaware of the nature and quality of the editions they use so trustingly. While the Music Teachers National Association and similar associations have long been concerned with this condition, it would appear that our music publishers also have a responsible function in the matter. If we are to have well-prepared students entering conservatories and college-level study it will require the

cooperative efforts of musicians, educators, and publishers on a much larger scale than heretofore.

Bach's great keyboard work is available today in at least six editions, most of them widely used. These are, approximately in order of their appearance, Czerny's, Bischoff's, Busoni's, Mugellini's, Hughes', and Tovey's. (The reprints of the *Bachgesellschaft* volume now available hardly belong in this survey.)

Czerny's has long been notorious for its unreliable text and misleading editorial directions. Perhaps its only merit lies in the ingenious fingerings and distribution of parts to aid the performer in passages of complex polyphony. However, this scarcely offsets the many faults of an edition that has so long and regrettably been accepted as "standard".

Busoni, who had completed only the First Book of the *Well-Tempered Clavier* before his death in 1924, was at the peak of his fame as pianist, scholar and musical pioneer when his Bach Edition appeared. This remarkable "Instructive Edition", like the Beethoven *Sonatas* edited by the great interpreters Bülow, d'Albert, and the late master, Schnabel, found immediate, worldwide acceptance. Yet it proved to be a controversial edition because of its mixture of faults and virtues. Among the defects are the highly subjective approach to Bach's text, the profusion of editorial directions, the questionable readings (with no indication of alternative versions), and the arbitrary thickening of the texture by added bass octaves and harmonic "fillings". Equally striking, however,

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Mischa Meller is Resident Pianist, North Texas State College, Denton, Texas.

THE title of this article is misleading, for, generally speaking, there is no such thing as a "college-level" theory class at the undergraduate level, at least in the great majority of our schools.

To shed further light on this statement, let us compare music with the subject of English. Each has its spelling, grammar, phrase and sentence structure, and larger units of meaning. Each has its literature and historical background. It is possible to read, write, and "speak" in each of the subjects. Creative activity takes place in both fields and is the highest level of each but many more utilitarian forms of activity are taught which are useful.

Typical Freshman

Now, carrying on the comparison, let us examine the typical student entering college in each field. The student of English can read, write, speak, understand, and even create a little in his field. He will probably know a name or two in English literature and he has surely read some of the books in that field. He may spell poorly and not comprehend some passages in his textbooks but at least he is able to read, write, and speak. In contrast, our music student entering college cannot read music much beyond the primer stage and that only with a mechanical aid such as a piano or trumpet. He couldn't begin to write a given chord to say nothing of a whole phrase or sentence. He cannot extemporize, or even pick out a tune he may have heard. As to his acquaintance with literature in music, it is usually nil. Our entering college music student has one ability, that of reproducing music, by mechanical means, from the printed page. Even here, however, he usually understands little of what he is playing. He would be comparable to the English student who could copy with a typewriter, but didn't understand the meaning of what he copied.

Our whole college theory teaching plan, then, must understandably operate at a very low level, and the previous statement that there is no such thing as a college-level theory course still holds except in the few fortunate schools which can select

Recommended Requirements for Admission to the College-Level Theory Class

Leon Karel

their students. Simply pointing out the difficulties and complaining about them, however, does little toward improving the situation. In order to advance constructive suggestions, it will be necessary to study the high school music scene carefully and there find the reasons for poor preparation for the college work.

The Harvard Report of 1945 states that in 1870 about 75% of all high school students went on to college. Today, only about 20% do so. Although the college enrollment has jumped from about 60,000 in 1870 to over a million and a half today, the present figure represents a much smaller proportion of the total high school student population than before. Thus, in 1870, the high school prepared for further schooling in college; today it prepares, in most cases, for entrance into life and the duties of a citizen. For this reason, the earlier high schools cared much more about their college preparatory courses, while today the high school understandably sees little need to prepare for the upper levels of study, especially in music. This has been one result of our enormous mass education movement in America and no particular blame can be attached to anyone as a consequence.

High School Music

If the high school, then, does not consciously set out to prepare college music majors, what does it do in music? Public school music sees as its goal the broadest sort of program in which ever increasing numbers of students are getting a direct contact with music. This is accomplished largely by participation in musical activities, and, to some further extent, by listening and study. The motto "Music for Every Child and Every Child for Music" has become the watchword. The results of this broad platform of musical education have been quite remarkable.

Hundreds of thousands of American youths participate in musical groups. Scarcely a town or village is without its school or community band, chorus, or orchestra. Youngsters by the busload meet in festivals and competitions throughout the land. The masses of American people are slowly and surely coming up the road of musical culture as evidenced by the ever increasing sales of musical instruments, recordings of serious music, and sheet music. The music program of the schools, then, has expanded into a truly nationwide movement designed to give everyone a chance at musical experience.

Future Program

By its very breadth, however, it has failed to see one vital point necessary to its final success, that of attracting and training a body of good teachers who will continue the work so well started. We have produced a great love for music in America with out broad program but we have not sought out the talented ones who could and must carry on the program in the future. The high schools must now begin a second musical program designed to give the talented musician special training and attention fitting him to be the kind of music teacher which the profession now needs and will need even more desperately in the future.

Let us face the picture: here are the secondary schools with music programs designed for everybody in general and, on the other hand, here are the colleges demanding that specialized, pre-college music courses be taught. Is there a common ground on which these two aims can be met?

If the high school is a large one, the problem is not so difficult to solve. Many city schools already have pre-college courses in science, professional fields, languages, and so on. The student who knows he will go

Leon Karel is Associate Professor in Music, State Teachers College, Kirksville, Missouri.

on to college can make a choice among these fields and enter college work later on at a college level. A few schools, recognizing music teaching as a profession, have instituted courses in basic musicianship, music appreciation, and other branches of the art. Graduates of such courses have a better chance of entering college music study at a more mature level, and, four years thence, entering the profession well equipped. But what of the thousands of smaller schools which cannot afford the luxury of separate classes for the few possible college students? It is in these schools that music education's main problem lies today. Some suggestions are here offered which may be of help:

Suggestions for Schools

Music is a language and must be heard to be understood. A first suggestion is that a large amount of listening must be provided as a necessary prelude to any formal study of the spelling, grammar, writing, and so forth. Our grade schools must supply this listening in ever increasing amounts. Children learn to talk by first hearing speech all about them and, similarly, children will learn to love and understand music only with sufficient background of hearing it. If every grade school room had its record player and a small library of good recordings, chamber music and small forms preferred, and if this music were played while children came into the room in the morning, during play, art, and study periods, the cumulative effect of listening through the grades would provide the firm basis for music study in high school and college which is now lacking. In addition, the benefits to the classroom teacher in reduced discipline problems would make the venture worth while. It goes without saying, of course, that a really good listening background can only be supplied in the home.

A second suggestion is based upon the emphasis of many high schools on performing groups such as bands, choruses, and orchestras. Each such group can easily have a student conductor, librarian, copyist, section leaders, and so on, and these posts may be filled by serious and talented musicians. This additional experience might be considered a

sort of apprenticeship designed to furnish additional training, and also to guide the promising student into a teaching career or at least familiarize him with its possibilities. In addition, all members of performing groups can be expected to learn scales, chords, terminology and other facts of basic musical knowledge. A competent director will encourage good intonation, rhythm, and pitch discrimination in his players. Thus, all students get some basic musical training and a few who might benefit professionally are given further work.

A third suggestion concerns school administrators. Many music programs could be furthered if only the music director were allowed full time for music. A music teacher who is called upon for non-musical duties is simply being wasted as far as musical work is concerned. Then, too, some schools regard music as a public relations tool, which purpose it serves very well, and often the efforts of teacher and students are directed toward public performance, contest, marching band, operetta, and so forth. A music program with *only* this sort of activity is as bad as one without any of it at all. A well-balanced music program features performance to be sure, but also allows ample time for study of subject matter. An English department which did little but rehearse for plays, prepare public speeches, and chant inferior literature at athletic contests would at once be recognized as unbalanced and improper; so must such a musical program be.

Non-ensemble Class

We must not continue to cheat our students in their music studies, but we need to give them the real meaning of music as well as its outward show. In all fairness to schoolmen, it must be said that many smaller schools have set up music classes, sometimes labelling them as "theory" and other times "appreciation" classes. Their aim, in keeping with the general philosophy, is to interest all students in music but here, many times, a selection of students is seen. The interested students will take the classes while those interested only in the shiny horn and the brightly colored uniform will not be found there. In some ways, then,

the non-ensemble class in music does train prospective music teachers. As an encouragement to schools to set up such classes, some states have a program of accreditation which approves schools whose curricula include such a course.

A final suggestion for the improvement of high school graduates in music applies to the colleges. Many a high school music director, busy as he is, scarcely has time to launch a pre-college training program. Others may not recognize the need for such recruitment and education. Colleges can do two things about this: first, the talented high school student can be sought out and encouraged to take college courses especially set up for him. This is most usually done through special music camps and summer sessions. A second course of action is for the college to extend help to the high school director. Even a list of recommended requirements put into the hands of the high school student would, at least, show him what he needs to do, and might give both student and teacher an incentive for extra work.

The Private Teacher

With the music profession so sorely in need of talented teachers we need to explore every avenue where training for these future teachers may be available, and not the least source of such training lies in the large number of private teachers across the land. They, too, must be alert to the talented youngster, and, knowing the college requirements, make an honest effort to prepare him. The private teacher, with the individual lesson time available, can, and very often does, give the student a solid background in basic theory.

We have now seen the causes for the great gap between high school and college music study and some suggestions have been advanced as to bridging this gap. Now we must return to the main point of this paper, the recommended requirements for admission to the college-level theory class. These requirements may be grouped under four headings:

I. Listening background: An entering college student should have as

(Continued on page 17)

THE CONTRIBUTION OF IMPORTANT CONTEMPORARY COMPOSERS TO CHILDREN'S AND EASIER PIANO LITERATURE

compiled by
George Anson

THE contribution of important contemporary composers to the literature of piano teaching and recital materials is a tremendously vital and constantly growing list.

In a compilation of this kind, one can only scratch the surface, and no attempt has been made to be all-inclusive for any one composer. Not all the composers represented are "great" nor do many of them pretend to be, but all the works listed show evidence of genuine musical value and more than a glance in the direction of genuine contemporary composition.

The listing favors piano music for the earlier grades, but an occasional piece is definitely for the advanced student. The grading is admittedly done in a broad sense, for too many factors enter into contemporary music to make such an attempt successful; it can only be suggestive.

While the major emphasis is, as it should be, on our own native and naturalized American composers, works by relatively unknown writers from other nations are also included. This is particularly true with our neighbors to the south, in Mexico, Central, and South America.

Nearly all the listed works are published by American music publishers, and all should be available from any music dealer, large or small, or from the publishers themselves.

When there is an available recording by a reputable artist issued by a reliable company, this also has been listed.

We hope that this listing will not be an end in itself, but a stimulation and means to continually pursue the best in contemporary teaching materials. Happy hunting!

BARTOK, Bela—born Hungary 1881—died New York 1945. Surely the greatest contribution to contemporary piano teaching literature is the monumental **MIKROKOSMOS**, by one of this century's greatest composers.

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George Anson is Head of the Piano Department, Texas Wesleyan College, Fort Worth, Texas.

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BERNARD, Robert France born 1900

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A gay and vivacious piece, almost like a jig. The Left Hand moves mostly in chromatic thirds against a rhythmic Right Hand melody.

Un coeur tendre (A Gentle Heart) **CARL FISCHER**
4/4 C major Molto moderato e sostenuto

LOWER INTERMEDIATE

Utilizing the Mixolydian mode, with sustained singing melody line.

BERNSTEIN, Leonard U. S. A. born 1918
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BLOCH, Ernest born Switzerland, 1880

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CASELLA, Alfredo Italy 1883- died Rome, 1947

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CASTRO, Juan Jose Argentina born 1895

Playful Lambs (Corderitos Brincando) CARL FISCHER

3/4 A minor Allegretto giocoso UPPER ELEMENTARY
Gay and graceful music, with brief phrases using both staccato and legato.

Bear Dance (La Danza del Oso) CARL FISCHER

6/8 and 3/4 No key signature LOWER INTERMEDIATE

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CHENOWETH, Wilbur U. S. A. contemporary

The Steam Calliope (Humoresque) CARL FISCHER

4/4 C major Slow, labored ELEMENTARY

Right and Left hands take turns at the melody of the out-of-tune Calliope, with simple chord accompaniment. A sense of humor is essential.

COFFEY, Jack R. U. S. A. contemporary

Clowns OLIVER DITSON COMPANY

2/4 No key signature Lively and gay

UPPER ELEMENTARY

A very clever and effective piece, the brisk March-like melody of the Right Hand using both treble and bass registers, with staccato Left Hand in simple chords with intervals of seconds. The dynamic markings provide great contrast, and good pedal effects are indicated.

COPLAND, Aaron U. S. A. born 1900

Sunday Afternoon Music CARL FISCHER

4/4 B flat major Very slowly LOWER INTERMEDIATE

One single progression furnishes the harmonic background for this quiet and sensitive piece. Thirty-second note groups for the Right Hand add color, but not speed. For the really musical young pianist.

The Young Pioneers CARL FISCHER

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Music of especial rhythmic interest, by one of our foremost American composers. The 7/8 meter is sometimes a combination of 3 plus 4, and again of 4 plus 3, with odd measures of 6/8, 5/8, and 3/8 occasionally used. Superb drill for the distribution of the proper accents.

COWELL, Henry U.S.A. born 1897

The Harper-Minstrel Sings CARL FISCHER

4/4 D major Andante cantabile INTERMEDIATE

Another fine American composer who frequently uses tone-clusters. The melody line is of folk-tune style, with an arpeggio accompaniment. Contrasting change to the relative minor in the middle section.

The Irishman Dances CARL FISCHER

6/8 D minor Allegro EARLY INTERMEDIATE

An Irish jig melody, with accompaniment in open fifths, and at times tone-clusters. A brief change to 4/4 gives rhythmic contrast.

CRESTON, Paul U. S. A. born 1906

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DONATÓ, Athony U. S. A. contemporary

Snow-Covered Fields THE BOSTON MUSIC COMPANY

4/4 No key signature Very slowly

UPPER ELEMENTARY

A somber and rather bleak musical picture, written in modern counterpoint. Especially good for an Adult Beginner.

The Wistful Little Princess OLIVER DITSON COMPANY

4/4 No key signature Slowly UPPER ELEMENTARY

A lovely singing Right Hand melody, with syncopated accompaniment.

ELWELL, Herbert U. S. A. born 1898

Bus Ride CARL FISCHER

4/4 No key signature Allegro LOWER INTERMEDIATE

A gay and spirited little piece, using contrasting Forte and Piano passages. It uses the Mixolydian mode, another feature of many contemporary compositions.

FRANCO, Johan born Holland 1908

At the Circus THEODORE PRESSER COMPANY

A brief and delightful Suite of four numbers: Jolly Jo-Jo; Trapeze Time; Parade; and Carousel. UPPER ELEMENTARY.

Toccata OLIVER DITSON COMPANY

4/4 D major Allegro

Detached notes in alternating hands make an excellent "touch" piece. Off-beat melodic stresses and numerous dynamic indications provide contrast and training in control.

GOLDMAN, Richard Franko U. S. A. born 1910

Etude on White Keys MERCURY MUSIC CORPORATION

2/2 3/4 6/8 3/2 No key signature Fast

EARLY ADVANCED

Demands considerable technical advancement, large and strong hands, endurance, and rhythmic precision and drive, for effective performance.

GOOSSENS, Eugene born England 1893

Bonzo's Dance CARL FISCHER

3/4 F major Allegro pesante UPPER ELEMENTARY

A rather heavy Waltz, with vigorous accents, and pungent though simple harmonic background.

Kaleidoscope J. and W. CHESTER, London

Twelve two-page pieces of great wit, charm, and imagination. Any single one makes an effective recital number, and the whole Suite a fine group. An immense variety of styles represented in these fanciful titles: "Good Morning"; Promenade; The Hurdy-Gurdy Man; March of the Wooden Soldier; The Rocking-Horse; The Punch and Judy Show; A Ghost Story; The Old Musical-Box; The Clockwork Dancer; Lament for a Departed Doll; A Merry Party; and Good Night. EARLY ADVANCED.

MAIEFF, Alexei born Russia 1914

Four Juke Box Pieces BOOSEY & HAWKES

For the good 'teen-ager who wants new sights and sounds, this Suite of four pieces is splendid material. Titles are: Waltz; March; Nocturne; Polka. Not perhaps the conventional juke-box approach, but just what a contemporary juke-box should offer!

HALFFTER, Rodolfo born Spain 1900

Danza de Avila (Avilan Dance) CARL FISCHER

3/8 and 3/4 E major Allegro deciso

UPPER INTERMEDIATE

Shifting rhythmic accents and an occasional change of meter give this Spanish dance much contrast and vitality.

(Continued on page 15)

The Symphony Orchestra Conductor's Interest in the String Program

Joseph Kirshbaum

OF all interpreters of musical composition, the conductor is the most helpless. Although the tonal resources at his disposal are greater in every respect than those belonging to any other medium of musical performance, the conductor has not the slightest direct control over the production of tone. He can not contribute a single pitch, accent, color or nuance; neither can he rely upon training or instinct for the tonal realization of phrasing, or of expression. Unlike the vocal or instrumental interpreter, the conductor is powerless to make instantaneous tonal adjustments in response to moments of inspired insight. At best, he can only gesture frantically and make funny faces.

Since conductors are so completely dependent upon others for every musical sound produced, they can not remain indifferent to those who, so to speak, comprise human instruments for concerted performance. The symphony orchestra conductor, working with a human instrument containing approximately two string players for each wind and percussion instrumentalist, must be concerned with anything and everything pertaining to string development. Judging from the number of recent articles proclaiming a string shortage in America, it is obvious that orchestra conductors are vitally concerned.

Let us examine what the symphony orchestra conductor may properly expect from string players. First, I would list the ability to read music. By reading music, I mean reading every note, every sign and symbol, every word, every direction indicated on the page. It is not reading if only pitches and note values are recognized. It is not reading if Italian, French, and German terminology is

not understood. It is not reading if key signatures and time signatures, ritardandos and accelerandos, fermatas, accents, staccato marks, and the many other ordinary directions are ignored. Failure to observe every detail of notation is musically comparable to the omission of words in the reading of a novel.

The symphony orchestra conductor has a right to expect string players to have a well-rounded technique, flexible enough to play various passages in several different ways. Here I refer to bowings and fingerings. Pity the conductor who has string players capable only of accenting on the down bow, and incapable of producing a diminuendo on the up bow! Let's not even discuss string players who cross strings to avoid the higher positions or use a glissando only suitable for the "Hot Canary". If the technique of string players is insufficient to play rapid passages in tempo, not only is the music violated—the conductor's life span is shortened.

Conductor's Right

Conductors also have a right to expect string players to know how to work out individual difficulties in the music, at least by concert time. String players need to be equipped with efficient personal working habits.

As a final qualification, the conductor must demand a reasonable grasp of those various factors which constitute musicianship. Coupled with accurate reading ability, a flexible technique, and dependable working habits, some understanding of style, and concepts of good taste must already have been established. Lacking sensitivity, natural or acquired, string players are incapable of using their tools effectively. Essentially, musicianship is a combination of discrimination and com-

mon sense. It is necessary for string players to be acquainted with idioms of Classic, Romantic, and Contemporary composers. They need to grasp differences between a Mozart and a Tchaikovsky, a Debussy and a Wagner. They must understand that a composer intended his indication of *mezzo piano* to be different from his *mezzo forte* direction. And they must be aware of various meanings of dynamics according to the importance of their parts in relation to other parts. In short, string players need to be able to do much more than merely wiggle their fingers.

Thus of necessity, the symphony orchestra conductor must have, and does have, a healthy interest in the string program. His concern is properly with the finished product of the string program, for his duties require him to work with qualified performers. He leaves the responsibility for training such players where it legitimately belongs—with all those professionally participating in the string program.

But, when string players are scarce and not up to specifications, the symphony orchestra conductor's interest in the string program accelerates *prestissimo* from top to bottom.

Conductors learn from their work that most competent players have in their backgrounds the following four experiences: 1, they began string study early in life; 2, most of their instruction came through individual lessons; 3, they received orchestral training in the secondary schools; 4, their instrumental study was supplemented by other music subjects.

Today what are the prospects of a student receiving this type of a background from the string program? I find a growing tendency to accept the age of 12 as suitable for starting string study. Except for
(Continued on page 20)

Joseph Kirshbaum is Director of the Texas Eastern School of Music of Tyler Junior College, Tyler, Texas.

STUDENT NEWS

PREPARING FOR A SUCCESSFUL SINGING CAREER

Reinhold Schmidt

Before we can begin to discuss the problem of "Training for success while in College" we must first determine what we mean by "success". Do we mean material success, measured in terms of financial reward, or by the number of personal appearances one can get in radio, television, or on the concert stage? With aggressiveness, some good luck, and sufficient financial backing, these can be realized by almost anyone with a reasonably adequate vocal equipment.

Or do we mean artistic success, that inner satisfaction that comes from having performed with musical understanding and insight? Such success is hardly possible during the college years. The singer is not in the usually accepted sense a creator, he is an interpreter, and interpretation demands maturity which is not obtained for many years after the student has left college. It follows then, that although we cannot turn out successful singers after four, or at the most, five years of college study, we can give them the tools with which they can fashion their own success. These we call "musicianship" the development of which, in the young student singer, is without doubt, the most challenging facet of the teacher's work. It is there constantly from the first lesson, and grows larger and larger in importance with each year of the student's progress. I am aware that even among my colleagues in the teaching profession, there is a tremendous divergence of opinion as to whether or not a performer must be a good musician. I am constantly being reminded of this great name or that

famous personality who can't read a simple phrase of music, and who must be taught everything by rote, but who has obtained the pinnacle of success on the operatic stage. It is my unshaken belief that this is specious argument, and it is the type of assertion that has given rise to the slanderous phrase "singers and musicians". I am not so much concerned with the question of whether anyone is a great singer despite his musical shortcomings, as I am in the fact that his artistic greatness would have been attained so much more quickly and easily had more attention been given to his technical and theoretical training in his youth.

Educational Changes

It might be well at this point to call attention to the fact that the education of the musician has undergone great changes during our life time. When I was a boy, musical training was almost exclusively in the hands of private teachers, men and women who were reasonably successful as performers who "gave lessons" as a means of enhancing their incomes, either in conservatories on a commission basis, or in their own homes as the time which they could take from their regular employment would permit. There was little organization to the pupil's training, little attention paid to natural musical talent, and growth in musicianship was purely incidental and mostly accidental. If the teacher himself was a fine musician, which only too frequently was not the case, fundamentals in musical training became a part of each lesson; and if the pupil showed marked talent, he was encouraged to pursue his theoretical

studies further under a specialist in the field. This picture is now completely changed. Today musical training is a highly organized process. Through the efforts of such organizations as NASM and MTNA, the North Central Accrediting Agency, and the like, standards of proficiency and codes of ethics have been set up which integrate and coordinate the student's training as he is looking toward a professional career. Our colleges and universities are attracting the world's finest teaching and performing talent, as witness Milhaud and Petri at Mills College, Hindemith at Yale University, Hanson at the Eastman School of Music, Dohnanyi at Florida State University, and a host of others. When a student enters Juilliard, Curtis, or Eastman, he can be assured a thorough training in all of the facets of musical activity; and when he receives his Bachelor of Music Degree he is usually equipped for concentrated study in the field of his choice.

What, then, are these things which go to make the complete musician? Work in his applied field, of course, which for those students in whom we are interested is "voice". But in addition I would add:

(1) Ear training. This is, it is true, usually the province of the theory department. However, I am also thinking of the work that the voice teacher can do along this line. It is undoubtedly valuable mental discipline for the student to be able to reproduce a melody accurately as to interval sequence and rhythm from dictation, and to recognize chord progressions when they are played. I am not underestimating the importance of this type of activity, but I am here thinking of the student's ability to attune his auditory senses to the vocal line, to realize the fact that all steps in the scale line are not the same distance apart, and that intervals must be heard accurately before they can be sung accurately. Anyone who has ever played a string instrument knows the importance of

(Continued on page 18)

Reinhold Schmidt is Professor of Voice, Kansas University, Lawrence, Kansas.

FROM THE STATE ORGANIZATIONS

Scenes from
the Alabama
Music Teachers
Association
Convention

ALABAMA

August 16-18, 1954
Alabama College
Montevallo

Elizabeth Cotney, winner of The World Book Encyclopedia, with Tom Hearn, Executive Sales Manager, who spoke on "Teaching Is Selling."



Dale V. Gilliland of Ohio State University conducts a Voice Session.

Hubert Liverman, Head of the Alabama Polytechnic Institute Music Department and Emerson Van Cleave, Alabama State Supervisor of Music, discuss Teacher Certification with Mrs. Esther Rennick, retiring President of Alabama Music Teachers Association.



Thomas Richner of Teachers College, Columbia University, auditioning some young students.

Left to right: Mrs. Eleanor Abercrombie of Birmingham, newly elected President of Alabama Music Teachers Association, Dean Richard Powers of Alabama College, and Mrs. Anna Cook Gunter of Jasper, newly elected Vice President of Alabama Music Teachers Association.



A Composition-Theory Session conducted by Wayne Christeson of Florence State Teachers College.

ARKANSAS STATE MUSIC TEACHERS ASSOCIATION ANNUAL CONVENTION

Hotel Arlington

Hot Springs

November 6-8, 1954

Saturday, November 6

- 12:30 P.M.-2:00 P.M.—REGISTRATION—Mezzanine
2:00 P.M.—Opening Session—Ball Room
Presiding: Kenneth R. Osborne, President, Arkansas State Music Teachers Association
Invocation—Reverend E. D. Galloway, First Methodist Church, Hot Springs
Introduction of MTNA Second Vice President, Dr. Duane H. Haskell
Introduction of Program Chairman, Mrs. E. H. Houston
2:30 P.M.-4:00 P.M.—Voice and Opera Session
Chairman: Howard Groth, Arkansas State Teachers College

PANEL MEMBERS:

Kenneth Ballenger, University of Arkansas
Elizabeth Ellis, Fayetteville
Kenneth Davis, Harding College
Dr. Cecil, Ouachita Baptist College

PANEL SUBJECT:

Developing Musicianship in Young Musicians

PROGRAM:

Opera Scene to be presented by Kenneth Ballenger's Opera Workshop

- 4:00 P.M.-5:30 P.M.—String Session
Chairman: Jean Adams, Arkansas State Teachers College
Marx J. Pales, University of Arkansas
4:30 P.M.-5:30 P.M.—Organ Recital—First Methodist Church
Robert Ellis, Henderson State Teachers College
6:30 P.M.—Banquet—Ball Room
Toastmaster: John Glenn Metcalf, Organist, Trinity Cathedral, Little Rock
Musical program to be announced.

Sunday, November 7

- 8:00 A.M.—National Piano Guild Breakfast
Chairman: Marcelline Giroir, Pine Bluff
9:00 A.M.-10:30 A.M.—Church Music Session
Chairman: Eunice Lincoln, Pocahontas

PANEL SUBJECT:

The Music Teacher's Place in Church and Community

PANEL MEMBERS:

Evelyn Bowden, Ouachita College
Mrs. H. Grady Smith, Henderson State Teachers College
Robert Ellis, Henderson State Teachers College
John Summers, Little Rock
Glenn Metcalf, Little Rock
Earle Copes, Hendrix College

- 2:30 P.M.-4:00 P.M.—Lecture Recital—Ball Room
Dr. Rudolph Ganz, Chicago. Recital will be followed by audition of piano students by Dr. Ganz.

Informal Dinner at Smorgasbord Restaurant

- 8:00 P.M.—Symphony Concert. University of Arkansas Symphony Orchestra, Dr. Marx Pales, Conductor. Soloist: William Gant, pianist, Beethoven's *Emperor* Concerto.

Monday, November 8

- 7:30 A.M.-9:00 A.M.—Board Breakfast
9:00 A.M.-10:30 A.M.—Piano Session
Chairman: Miss Agee McCray, Malvern
Guest: Maxwell Eckstein, New York
10:30 A.M.-10:45 A.M.—Tovey Scholarship Winner in Performance
11:00 A.M.-12:00 noon—Business Meeting
12:15 P.M.-1:45 P.M.—College Music Session Luncheon
Chairman: Ashley Coffman, Hendrix College
12:15 P.M.-1:45 P.M.—Public School Teachers Luncheon
Chairman: Mrs. Earl Tye, Texarkana
1:45 P.M.-2:30 P.M.—Panel Discussion
Chairman: Catherine McHugh

PANEL SUBJECT:

Preparing the Piano Student for College

PANEL MEMBERS:

Milton Trusler, Arkansas State Teachers College
Anna Smead, El Dorado
Minnie Hawkins, Magnolia
Mrs. Arthur Harris, Monticello
George Mulacek, Hendrix

- 2:30 P.M.-4:00 P.M.—Piano Session
Maxwell Eckstein
4:00 P.M.—Adjournment



by Amy West

The annual conference of the Indiana MTA was held on the campus of Indiana University, at Bloomington in July. Three full days of lectures and recitals, rich and rewarding in their inspiration, were given by resident and visiting members of the University faculty, and special

lecturer Silvio Scionti of North Texas State College. One of the best programs in the history of the organization included a cello recital by Frank Miller, a four-hand piano recital by Sidney Foster and Walter Robert, a string quintet, a septet, a vocal recital by Dr. Ralph Appleman and lectures by Dr. Robert Whitney, distinguished conductor of the Louisville Symphony, Frank St. Leger, noted opera producer and coach, Dr. Ernest Hoffman, conductor of the Indiana Symphony and Opera Productions, Dr. John White, musicologist, and Irving Cooper, vocal specialist.

During the conference the first contest was held to select the state winner among the student members. This is a new project of the association and was voted worthy to be con-

tinued. Some fine musicianship was revealed among the youthful members.

An attractive Directory has been recently issued containing all members of the state association, and all those who have been certified under the voluntary state plan. It has been distributed to the membership, to the National Office, to officers of the neighboring states, and to music companies in the state.

At the final business meeting Kenneth Umfleet of Vincennes was elected president to succeed Lee Blazer, who is now President of the East Central Division. Other officers elected were: Vivian Humphries, Executive Secretary-Treasurer; Dr. Carl Nelson, Membership Vice-president; Sidney Foster, Program Vice-president; and Kathleen Reiners, Editor of the State Bulletin.



KENTUCKY

by Helen A. Greim

The Kentucky Music Teachers Association will hold its annual meeting November 19th and 20th, 1954 at The School of Music, University of Louisville. Program emphasis will be directed toward teaching material of the Baroque and Contemporary periods.

Music to be heard: Festival of Music of the 17th and 18th Centuries, Dr. Francis Hopper, Director; and a Program of Commissioned Contemporary Music by the Louisville Philharmonic Orchestra.

Mrs. Christine Reccius, Mr. Grant Graves and Dean Dwight Anderson comprise the local committee.



MISSOURI

by Amber Haley Powell

Hardin Van Deursen, of the voice faculty of the University of Kansas City, and President of the Missouri Music Teachers Association, has announced that plans for the 49th annual MMTA convention to be held in Springfield, Missouri, October 31, November 1 and 2 are almost complete.

Kenneth Dustman, of Southwest Missouri State College faculty, is Chairman of local arrangements. Robert Glover, also of Springfield, is Co-Chairman. The first program is to be presented by the Chamber Music Society of Springfield, Sunday afternoon, October 31, and will be followed by an Organ Recital by Dr. Glover, Professor of Organ and Theory at Drury College. A Massed

Choir Concert and Reception to honor MMTA members are scheduled for Sunday evening.

The Colonial Hotel in downtown Springfield has been designated as convention headquarters, but meetings will be held Monday at Southwest State College, and Tuesday at Drury College.

Monday evening the members are to hear the pre-concert rehearsal of the Springfield Civic Symphony with Seymour Lipkin, pianist, as guest soloist.

A significant and timely contribution to the convention will be an address on the topic "Electronic Revolution" by Dr. Leigh Gerdine, Chairman of the Music Department at Washington University, St. Louis.

Two sections have been added to the usual discussion groups. They are Junior Piano, and Brass and Woodwind. Marie Guengerich of Joplin, long prominent in the affairs of MMTA is to lead the Junior Piano section. It is felt that this section will attract many more teachers from outlying areas. Robert Luyben of Kansas City will lead the brand new section in Brass and Woodwind.

Robert Sheldon, piano faculty member of the University of Missouri, is to conduct the Piano Master Class or Clinic presenting high school students selected by the MMTA Applied Music Board. Mr. and Mrs. Sheldon will also be heard in piano and voice selections at a luncheon on Monday. Mr. Sheldon spent the summer in the San Francisco area again this year for more study with Egon Petri, and will have much to offer.

Oliver Sovereign of Joplin is to lead the Voice discussions.

Fritz Heim of Cape Girardeau is to conduct the strings forum.

Charles Garland of Columbia is in charge of the Theory-Composition section.

Various musical "spot" programs are to be interspersed throughout the sessions with special emphasis given to compositions by Missouri composers. Last year's winning compositions in the student competition are to be performed.

It is to be hoped that many teachers who have not recently availed themselves of the advantages of MMTA will attend. Those outside our state who find it convenient and timely to get to Springfield are urged to come and join us.



MONTANA

by Helen LaVelle

The Montana State Music Teachers Association held one of its most successful meetings on the campus of the State University in Missoula the last week in July.

The piano master class was directed by Mr. Robert Goldsand of New York who gave a wonderful survey of twentieth century music and whose faultless piano playing throughout the week and at his evening recital was a wonderful inspiration to all.

One of the highlights of the week was the organ session each morning and the outstanding concert given by LaVahn Maesch on the new Moeller pipe organ which he designed for the new music building.

Exceptionally fine talks were given on various topics by outstanding educators in their respective fields. Among those appearing were Harold Avery, director of Department of Music, Belhaven College, Jackson, Mississippi, who also presented Mrs. Phalen Tassie, President of the San Francisco Music Teachers Association in a recital of modern songs; Mrs. June McConlogue, Choral Director, Cornell College, Mt. Vernon, Iowa; Dr. O. M. Hartsell, Montana State Music Supervisor; Dr. Luther Richman, Dean of the School of Music at Montana University; Mr. Stanley Teel and Mr. Lloyd Oakland also of the University Music Department.

We had the pleasure of hearing the Opera Workshop under the direction of Mr. John Lester, Music Director, and Mr. A. Wollock, Stage Director, present the two operas, *Sunday Excursion* by Wilder, and Menotti's *The Medium*. There were two student recitals and a session each day was devoted to the students performing for Mr. Goldsand's helpful criticisms.

A number of teachers took the necessary examinations to become accredited teachers in applied music,

and the mounting interest and enthusiasm others have shown who plan to take the examinations next year is very gratifying.

Officers elected to serve for the next two years are: President, Helen La Velle, Butte; Vice-President, Jean Crockett, Chinook; Secretary, Louise Colvin, Butte; Treasurer, Florence Friedlund, Glasgow; and District Vice-Presidents: Leona Marvin, Missoula; Berenice Sacket, Bozeman; Mary McCormick, Great Falls; and Mrs. Ralph Osborn, Sidney.

NEBRASKA

by James B. Peterson

The Omaha Music Teachers Association recently announced the new officers and Executive Board for the season 1954-55. They are: Officers—President, Mrs. W. H. McNichols; Vice-President, Mrs. Paul P. Reiff; Secretary, Emily Cleve Gregerson; Executive Secretary, C. Ruskin Sandbourne; Treasurer, Miss Alta Gillette. Board—Mrs. Nelson T. Thorson, Mrs. Eleanor Lear Graham, Mrs. Bernice D. Walsh, Mrs. Margaret K. Farish, Mrs. Josephine C. Larsen, Miss Gertrude Hoden, Miss Clara Yechout, Miss Myrtle C. Cole, Miss Hope Yates, Miss Katherine Stigberg, Dr. James B. Peterson.

The Local Chairman for the State Convention of the Nebraska Music Teachers Association is Miss Ruth Dreamer, 138 North 12th Street, Lincoln, Nebraska.

Forum Chairman for the Convention will be: Piano, Miss Agnes Smith, Omaha; Strings, Mr. LeRoy Bauer, Kearney; Theory, Dr. Wm. Randall Boehle, Chadron; Contemporary Music, Mr. C. Ruskin Sandbourne, Omaha. Heading committees are: Certification, Mrs. Eleanor Lear Graham; Ethics, Mrs. W. H. McNichols, both of Omaha. Other Forum and Committee Chairmen will be announced later.

A new subject-area Forum for the State Association will be held at the State Convention. This is in the area

of Music in the Catholic School, and will be under the chairmanship of Sister Mary Casimer, O.P. of Omaha.

Nebraska has begun the publishing of a State Paper, *The Nebraska Music Teacher*, devoted to the exchange of views between members, the dissemination of news, giving a chance to write "that article," and generally serving the interests of the Association members. The first issue was published on the first of September. Anyone interested in receiving a copy should write to: Dr. James B. Peterson, President, NMTA, The University of Omaha, Omaha 1, Nebraska.



Mrs. W. H. McNichols, newly-elected President of the Omaha Music Teachers Association.

OHIO

by Margaret B. Hall

The beautiful air conditioned St. Francis Hotel in Canton, Ohio was the scene of one of the most successful conventions Ohio Music Teachers have enjoyed for many years.

This occasion was the celebration of our Diamond Jubilee, Ohio Music

Teachers Association having been founded in 1879.

The registration and attendance were largest for many years. The program was outstanding and included such speakers as Mrs. Arthur Shepherd of Cleveland, and Mr. Lee Blazer, President of East Central Region of MTNA.



Upper: Speakers' table at Ohio Music Teachers Association last June.

Lower: Ensemble directed by Winifred Thompson of Middletown, Ohio, in a performance of a Chopin Polonaise.

The Tuesday evening concert was presented by the Mansfield Piano Quartette, all members of which are busy teachers and members of Ohio Music Teachers Association. The Wednesday piano forum was in charge of John Schaum, who also played a "pop piano" concert following the banquet Wednesday evening. The Voice Forum was under the auspices of the National Association of Teachers of Singing. Speakers were Mrs. Olive Lacey Dickson, Ohio Wesleyan University, and Miss Esther Keller, Supervisor in Cleveland Public Schools. A voice clinic was in charge of Robert Bowlus, Ohio Wesleyan University.

The String Forum was in charge of Alvin Myerovich of Youngstown College. The performance of the

Mendelssohn *Trio in D Minor* was so outstanding at this session, that they were asked to repeat it at the banquet.

Wednesday afternoon, Porter Heeps conducted an organ seminar. He played and discussed the Hammond Organ as related to all phases of church and concert work.

The Ensemble Festival which was the final session of the convention, presented approximately 150 pupils of member teachers in ensembles of piano, voice, flute, clarinet, trumpet, and strings. The finale "Battle Hymn of the Republic" included all participating pupils with Hammond organ added and John Schaum directing.

Mrs. Estelle Ruth of Akron, First Vice President, had charge of the ensemble program arrangements. Miss Jane Lee from Canton Public Schools planned the continuity.

Miss Florence Nusly, Second Vice President and Program Chairman, and her committees, deserve a special word of commendation for one of the most successful conventions in the history of Ohio Music Teachers Association.

OKLAHOMA

by Joe Ann Godown

The choice of June 6-7 as the 1954 convention dates for Oklahoma Music Teachers Association proved to be successful, and convention delegates indicated their approval of the early summer meeting date.

The two-day session, held on the Oklahoma A. & M. College campus at Stillwater, was filled with outstanding speakers, performing artists, and constructive discussion groups. Positive action on many points resulted from the general business meeting. The group approved 100% affiliation with MTNA. A division of college and non-college participants in the district auditions leading to the all-state student concert was set up, with a committee to be appointed to work out an audition program for college students of member teachers. Approval of an OMTA sponsored short course for music

teachers for 1955 was given. The short course has been scheduled for May 30-June 12 at the University of Oklahoma, and is to consist of a two-weeks concentrated course in theory, musicianship, keyboard work, and other phases of teaching. The group also endorsed the project of the Oklahoma Music Educators Association of establishing in the state Department of Education a position of Music Consultant. A liaison committee is to be appointed from both groups to work on the project.



Past Presidents of Oklahoma Music Teachers Association. Left to right: Max A. Mitchell, Hazel D. Monfort, and Clarence Burg.

Hosts to the convention were the Stillwater branch and the A. & M. faculty, and meetings were held in the air-conditioned Union building. Faculty members Frank Hladky, John H. Moore, and the college trio participated in musical events, and Clark Mullen, student organist and winner of a Fulbright scholarship, the Central State College trio, and Oklahoma City University opera workshop group completed the program. Speakers included Bela Rozsa, Max Mitchell, Schiller Scroggs, Clarence Burg, Lemuel Childers, Myrtle Merrill, and Creech Reynolds. Panels were held in piano, theory, strings, organ, voice, and music education.

Polly Gibbs of Louisiana State University conducted a piano clinic, using students to demonstrate her theories in teaching sight reading.

Hazel D. Monfort, state president, presided at the banquet, at which the program was the all-state student con-

cert by the fourteen winners of district auditions. Dr. Monfort was singled out for her untiring work and achievement in OMTA by a motion from the delegates to make her an honorary life member, but she declined the honor.

Oklahoma Music Teachers Association Convention Scenes



From top down: Voice Session, Music Education Forum, Strings, Forum, Participants in All State Student Concert.

Lemuel Childers, Tulsa, was elected to head the state organization for next term, and the following officers were elected to serve with him: Mrs. Ray T. Shoe, 1st vice-president; Clair McGavern, 2nd vice-president; Carlos Moseley, 3rd vice-president;

Wendell Ralston, 4th vice-president; Myrtle Merrill, secretary; Julia B. Hunt, treasurer; Lucile Kurtz, parliamentarian; W. Earl Cox, northwest district president; Marjorie Heidebrecht, northeast district president; Celia Mae Bryant, southwest district president; Rebecca Love Entriiken, southeast district president. Appointive offices were filled by Clio C. Steinson as corresponding secretary, and Joe Ann Godown as historian.

Dr. Max A. Mitchell, head of the music department at A. & M. was local chairman of the convention, and he and his committees can be assured it was a successful meeting.

Oklahoma Music Teachers Association Convention Scenes



From top down: Speakers' table at Convention Banquet, Theory Forum, Piano Clinic, Registration Desk at which officers' and committee reports were made available.

CONVENTION CALENDAR

STATE

New Mexico	October 3-5, Las Cruces
Wisconsin	October 10-12, University of Wisconsin, Madison
Missouri	October 31, November 1-2, Springfield
Michigan	November 1-2, Kellogg Center, East Lansing
Arkansas	November 6-8, Arlington Hotel, Hot Springs
Nebraska	November 8-9, Hotel Cornhusker, Lincoln
Illinois	November 14-16, Conrad Hilton Hotel, Chicago
Kentucky	November 19-20, School of Music, University of Louisville
Tennessee	November 26-27, Peabody College, Nashville

DIVISIONAL

East Central	February 11-14, 1956, Claypool Hotel, Indianapolis
West Central	February 18-21, 1956, Hotel Savery, Des Moines
Southwestern	February 25-28, 1956, Site to be announced

NATIONAL

February 13-16, 1955, Hotel Jefferson, St. Louis, Missouri



by Amy Olmsted Welch

Willamette University College of Music in Salem was host to Oregon Music Teachers Association for its state convention June 24, 25 and 26. Dean Melvin H. Geist welcomed the group with such warmth and sincerity that immediately Recital Hall became the temporary home of teachers from all parts of the state. Stanley Butler, general chairman of arrangements had also acted as program chairman, and with the help of one member from each district, had assembled an outstanding program.

All the music heard at the convention was of exceptionally high order. The first evening's concert was presented by artists from the faculty of the University. The concert of the second evening was given by Diana Steiner, violinist, who flew from New York with her mother for the event. With Aurora Underwood, Portland, at the piano, it was unforgettable in its beauty.

Alexander Libermann of Mills College was forced to cancel his appearance on account of a sudden and severe illness.

John Verrall drove all night to make the 8 A.M. session on Friday.

His sincerity and humility and the articulate and scholarly manner in which he presented his philosophy of the relationship between composer, performer, and public on the first lecture, and on the building of a repertory in the second lecture was a satisfying experience to his hearers.

The second replacement was the concert by Alice and Eleanor Schoenfeldt playing works written for violin and cello without benefit of piano.

The Sharp Trio—Elinor Sharp Daggett, Catherine Peterson, and Cynthia Hotten set the theme of artistry and performance. Pearl White, soprano, Celia Koch, cellist, and Brunetta Mazzolini, soprano, were interludes of great satisfaction and appreciation.

This convention was different in one respect. The only solo piano playing for a gathering of predominantly piano teachers, was that given by Iris Gray of Oregon State College, who played a program illustrating literature for advanced technique development which at the same time is a pleasure to play. She played Handel's *Passacaglia*, from *Suite 7* in G minor; Czerny Variations *La Ricordanza*, Op. 31; Rachmaninoff *Prelude in G minor*, Op. 32, No. 12; and *Ragtime Bass* by Thomson.

Mrs. F. R. Hunter gave a forthright and direct explanation of the work of the Federation of Music Clubs. In the session on relationship with public schools, Ruth Bedford spoke from the private teacher's point of view on what can be done in cooperation. She presented many valuable working suggestions which she had gathered by direct correspondence with many persons. Jesse Foster, representing the Music Ed-

ucators Conference, proved his great understanding of mutual problems, and was wise enough not to attempt to lay down a law of solution.

Herman Gelhausen, University of Oregon, was delightful in his discussion of European opera.

Arnold Elston, University of Oregon, made his hearers feel that each could compose anything; it all looked so simple from his illuminating illustrations.

The sessions arranged by the Northwestern Chapter of American Musicological Association were valuable to every teacher. Two from University of Washington, Eilene Risagari and Edith Woodcock, Willis Gates from Willamette University, and Oregon's own Frances Berry Turrell each contributed scholarly papers. Mrs. Turrell's lecture included photostatic drawings of ancient keyboard instruments which helped to illuminate her points of explanation of pitches, their relationships and changes in evolution, and their influence upon the development of modulation.

Sectional meetings under the Chairmanship of Amy Lee Arney, piano; Willis Gates, strings; and Exine Anderson, voice, were extremely well-handled by each chairman.

A pamphlet was ordered prepared and printed in quantity which will set forth the half-hundred services, benefits, privileges, and rights that belong to private teachers because of their membership in Oregon Music Teachers Association. This brochure will be designed to answer many questions of what? why? where? and when? for members of long standing as well as for new and prospective members.

The Convention seemed to feel strongly that a program of expansion should be begun. If the Association is to be sold to isolated sections of the state where it has not been known, then a means of acquaintanceship must be found. The information contained in the brochure would be valuable to every member. The president will appoint a representative committee for consultation as to the contents of the pamphlet in order that it will be as complete as possible and represent the accomplishments of Oregon Music Teachers Association during its 41 years of existence.

Convention voted to print a supply of monthly statement forms which

can then be purchased by the teachers and imprinted with their own names. The policy of the Association will be printed in small type at the bottom of the statement. They may be ordered from the Arrow Printing Company, Portland. Sample statements have been sent to all Oregon Music Teachers Association members.

TENNESSEE

The first annual convention of the Tennessee Music Teachers Association will be held on the campus of George Peabody College for Teachers in Nashville, Friday and Saturday, November 26 and 27, 1954. Dr. Irving Wolfe, Head of the Division of Music, Peabody College, Nashville, Tennessee, has accepted the appointment as Local Convention Chairman. Program personalities and activities will be announced in detail at a later date. This will be the first major program sponsored by the Tennessee association since its organization on November 14, 1953, in Nashville. Plans for committee activities in the Association are being made and a membership drive will be conducted prior to September of this year. The new association was affiliated on a 100% basis at the MTNA Executive Committee meeting in Chicago on November 27, 1953.

Professor J. Clark Rhodes of The University of Tennessee, who served as Chairman of the Organizing Committee of the Tennessee Association, and who was elected as its first President, resigned on June 1, 1954. His resignation was necessitated by a recent illness and heavy teaching responsibilities. He is now teaching full-time again, and expects to continue contact with TMTA and MTNA through his office as Past-President on the State Executive Committee. Dr. Phil Howard of Middle Tennessee State College, Murfreesboro, Vice-President of TMTA became President upon the resignation of Professor Rhodes on June 1. Dr. Vernon H. Taylor of Peabody College for Teachers in Nashville has been appointed to the office of Vice-President for the remainder of the current term.

Music teachers in Tennessee desiring membership in TMTA-MTNA should send application with a check

or money order of \$5.00 for dues to Professor Alfred L. Schmied, Treasurer, Tennessee Music Teachers Association, The University of Tennessee, Knoxville, Tennessee.



Executive Committee of the Tennessee Music Teachers Association at a recent meeting in Knoxville. Left to right, standing: Phil Howard, Mrs. P. T. Bauman, J. Clark Rhodes, Alfred L. Schmied. Seated: Miss Harriet Fulton, William J. Hurt.

CASH AWARD OFFERED TO BRANCHES OF THE MUSIC TEACHERS' ASSOCIATION OF CALIFORNIA

Miss Caroline E. Irons of Oakland, California is offering a prize of \$50.00 in cash to the Branch of the Music Teachers' Association of California with the highest percentage of MTNA members. Minimum percentage must be 50%. Any Branch which has previously received one of the Caroline E. Irons awards is ineligible. Those Branches who do not know where they now stand in this contest are urged to write to Miss Caroline E. Irons, 3831 Mera Street, Oakland, California.

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ANSON

(Continued from page 5)

HANSON, Howard U. S. A. 1896
The Bell CARL FISCHER

6/8 No key signature Solemnly, with easy flowing rhythm
INTERMEDIATE

This graceful legato music is based on a fragment of thematic material from the composer's Fourth Symphony. A repeated tone, E, gives the title. Modal scales are used.

Clog Dance CARL FISCHER

6/8 C minor Rather fast, with marked rhythm
UPPER INTERMEDIATE

A rhythmic bass in open fifths under a stimulating and sometimes syncopated melody. Demands considerable keyboard freedom and style, and a very effective recital number.

Dance of the Warriors CARL FISCHER

2/4 Dorian Mode Fast, with vigor
UPPER ELEMENTARY

A vigorous folk-dance style, much of the time with both hands in the bass clef. Thirds and triads form the background.

Enchantment CARL FISCHER

3/4 A minor Allegretto LOWER INTERMEDIATE

Almost like a slow Waltz in style, this charming piece calls for skillful use of the damper pedal and real legato playing. Nice harmonic color.

HARRIS, Roy U. S. A. born 1898

American Ballads Set I CARL FISCHER

Real American folk songs transcribed for Piano in the contemporary harmonic idiom. The songs include: Streets of Laredo; Wayfaring Stranger; The Bird; Black is the Color of My True Love's Hair; and Cod Liver Oil. The carefully marked pedal plays an important part in effective performance. May be used singly or as a complete group. LOWER ADVANCED.

Little Suite G. SCHIRMER

Four brief pieces totaling three pages in all. Entirely con-

temporary in style and harmony, they demand genuine musicianship for a sympathetic performance. The titles are: Bells; Sad News; Children at Play; and Slumber. UPPER INTERMEDIATE.

HERRARTE, Manuel Guatemala contemporary

Six Sketches for Piano ELKAN-VOGEL COMPANY, INC. Fascinating teaching and recital material for the LATE INTERMEDIATE or EARLY ADVANCED student. The composer is a Guatemalan who writes in contemporary style. The individual pieces bear no separate titles, but the moods are indicated by Valse, Melancholy, Lively, Simple, Somber, and Festive. Very pianistic for hands and ears.

JACOBI, Frederick U. S. A. born 1891—died 1953

Once Upon a Time CARL FISCHER

2/2 F major Andante con moto INTERMEDIATE

Using considerable canonic imitation, this little piece is excellent for developing hand independence and a smooth legato style.

JELOBINSKY, Valery contemporary Russia

Six Short Etudes, Opus 19 LEEDS MUSIC CORPORATION Contemporary technic applied in painless and musical fashion. Each number has a title: Toccata; Nocturne; Valse; Danse; and Recitative. The Toccata is an especially effective recital and concert piece. Really good technic and style are essential, and wide stretches are frequent. LOWER ADVANCED.

JOSTEN, Werner born Germany 1888

Hide and Seek CARL FISCHER

3/4 Polytonal Vivo INTERMEDIATE

An excellent introduction to the world of polytonality, for much of the Right Hand plays in C major, and the Left in G flat major. Jollity is the keyword here.

Red Light - Green Light CARL FISCHER

6/8 D major Allegro vivace UPPER INTERMEDIATE

Considerable use of the interval of the seventh, and numerous contrary motion passages make this number technically tricky as well as interesting. Demands energy and drive to keep its momentum.

(To be continued in next issue)



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MELLER

(Continued from page 1)

are its virtues: the valuable analyses of formal design, the ingenious and stimulating experiments with the implications in Bach's thematic structure and counterpoint, and, for good measure, an Appendix which offers the ambitious pianist an invaluable "School of Advanced Piano Technique" based on the text, and most instructive suggestions for transcription of Bach's organ works for piano. It would seem best in the light of this comment that the student and teacher use the Busoni edition for its undeniable special values, while keeping at hand for comparative study the *Bachgesellschaft* text or the reliable edition of Bischoff.

Little need be said of the Mugellini and Hughes editions, both of which are marked by strange contradictions between aim and result. The Mugellini, nominally a completion of Busoni's work, exceeds that master in faults of arbitrary treatment, and presents a text so cluttered with editorial markings of every sort that Bach himself might find it diffi-

cult to recognize it as his own. This approach of editor and publisher is especially hard to understand in the light of Busoni's disavowal, in his second Preface to the *Inventions*, of over-edited "instructive" editions, including his own.

Hughes Edition

Hughes offers a scholarly, informative Preface which promises faithful regard for textual integrity and claims as sources the reliable editions of Kroll and Bischoff. The discrepancy between claim and performance, however, is manifest on even casual scanning. We need go no farther than the second *Fugue of Book I* to discover the hand of Czerny in the phrasing and dynamics and added bass octaves; and in the following *Preludes and Fugues* we see many similar examples of editorial intrusion contradicting the assurances of the Preface.

Turning finally to the Bischoff and Tovey editions, we find in the first a text which has long and justly found acceptance for its authenticity and exhaustive scholarship com-

bined with sound practical guidance. In these respects it must be considered the ideal edition for all purposes, and it is gratifying to see that Schirmer has recently issued its own reprint of this excellent text, following by some years the Kalmus reprint which had become familiar throughout the country.

Tovey's edition (in collaboration with the late Harold Samuel, the distinguished Bach interpreter) is also marked by a reliable text free from clutter and fussy editorial directions. The commentary and practical suggestions are wisely confined to supplementary volumes, enabling the student first to see the musical picture as Bach intended it and then to seek editorial counsel elsewhere. Tovey's penetrating discussion of Bach's music in general and his suggestions for the understanding and performance of the *Well-Tempered Clavier* are features no serious student can afford to overlook, and offer enduring values toward a healthy growth of the musical mind and spirit.

Beethoven Sonatas

Editions of Beethoven's *Sonatas* are numerous enough to form a fair library, and one of astonishing variety of editorial viewpoints. In this country, however, only two or three are sufficiently "standard" for the purpose of this discussion: the Bülow-Lebert (Schirmer), Schnabel's edition (Simon and Schuster), and the more recent American reprints of the *Urtext* Edition, first by Kalmus and lately added to the Schirmer list also.

The *Urtext* reprints are of course the final resort for textual accuracy, and are therefore indispensable to the serious student. It may be noted, however, that there is an important difference between the Kalmus and Schirmer reprints. The former, for whatever mystifying reason, omits the extremely valuable Preface and Notes on the *Sonatas* by the great *Urtext* editor, Carl Krebs. This serious omission without any given reason, in what professes to be a *complete* reprint, reflects adversely on the publisher. The Schirmer reprint fortunately includes the entire Krebs Preface and Notes in an excellent translation, and therefore is the obvious choice between the two.

Bülow's edition, to mention its

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principal fault at once, is often unreliable in text. Despite his worship and deep understanding of the master, Bülow could not resist the impulse, which is evident also in his edition of Scarlatti *Sonatas*, to alter the text where he felt it desirable for a "better" understanding of Beethoven's meaning. A well-known example of this editorial license occurs toward the end of the first movement of *opus 109*. Opinions are divided on the merits of Bülow's fingering and pedaling, but there can scarcely be any dispute about his frequent intrusion with phrasings and dynamics of his own. On the other hand, his edition offers the student much in its exhaustive analytical comment and the probing discussion of musical values by a scholar and pianist famous in his day as the ideal Beethoven interpreter.

Schnabel Edition

Equally debatable, to many musicians, is the Schnabel edition. Here too, though with the fundamental virtue of a wholly reliable text, we have the prestige of a renowned interpreter adding special value to an edition. However, like the Bülow edition in its day, Schnabel's has too often been accepted *in toto* as the final word on the interpretation of the *Sonatas*. Those less influenced by the authoritative reputation of the editor have been disturbed and estranged by the profusion of editorial markings within the text and its evidence of the same didactic attitude found objectionable in Bülow's edition. Schnabel, too, stands between the student and the music, with innumerable expression marks of every kind, arbitrary tempo changes given in metronome-marks, and altogether suggesting the over-anxious guide stifling the least initiative on the student's part. The impartial musician may properly ask whether this staggeringly edited "instructive" edition is best suited for understanding Beethoven or for interpretation according to Schnabel. Whether these faults are outweighed by the authentic text and the valuable commentary and guidance of the editor must remain largely a matter for personal decision. But both teacher and student must surely benefit here, as with the Bach editions, by constant reference to

the clear *Urtext* along with the study of edited volumes.

Let us remember that musicians of the 17th century and far into the 18th studied and performed from original manuscripts or handwritten copies. With few or no expression or phrasing marks, and ornaments indicated only by signs which often permitted free interpretation, the performer was expected to grasp fully the composer's intention, give it proper expression and frequently to improvise on the harmonic and melodic ideas in the piece. This great art has unfortunately vanished long since from our teaching and performance, but we may do something to recapture at least a part of the musical initiative of those days if we turn often to the unedited texts of the masters, and let them speak to us directly. ▲ ▲ ▲

KAREL

(Continued from page 3)

wide a listening background as possible. The "light classics" would possibly be an opening wedge for such experience with other possibilities being a few Weber Overtures, Strauss Waltzes, an occasional Bach Suite or Partita, Chopin Mazurkas, and certain programmatic works such as Dukas' *The Sorcerer's Apprentice*, Saint-Saëns' *Carnival of the Animals*, and so on. With the low prices of long-playing records, every high school can, for the price of one tuba or several uniforms, have a small record player and a library of good classics. A high school music department without recordings is like an English department without books. As an entrance requirement in theory, the college freshman could be asked to list works with which he is familiar and give a short talk or paper on several of these.

II. Reading background: The student should, through reading books about music, evidence some knowledge of the historical side of his field. Every public school should have in its library a few books on music dealing with history, biography, and general matters. The entering college student would take an examination in reading background listing books he has read, and displaying his knowledge of the broad sweep of music history, lives of composers, and so on.

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III. Elements of music:

1. Rhythm: The music student would be asked to tap out written rhythms of a simple nature. His ability to complete unfinished measures, recognize errors in tapping, and so on, would be also tested.

2. Pitch: Given the tonic note, other tones of the major scale would be identified. Recognition of certain specified intervals, chord quality, etc., would be tested.

3. Music reading: Student's ability to read simple lines of music on his instrument and vocally would be measured. His error recognition would be tested in this field also.

4. Music writing: The freshman would be asked to write certain scales, chords, intervals, etc. of a simple nature. He might also be asked to show things he had written or arranged while in high school.

5. Terminology: Student would be expected to know meanings and spelling of ordinary musical terms such as "da Capo", "triad", and "accelerando."

IV. Performance: The student should demonstrate the soundness of his training on his instrument (or voice) by playing scales, triads, intervals, and the like upon demand. He should be able to play familiar melodies from memory, repeat a short phrase sung or played to him, and his performance of solo literature should evidence a knowledge of phrasing, dynamics, and interpretation as well as style and content.

Failing a satisfactory background in some or all of the above areas, the student should be made to enroll in make-up courses until such time as he is able to enter the regular theory sequence at a true college level. If his preparation is altogether too poor, it will be a favor to him and a great benefit to music teaching to advise him to enter other work.

The future growth and improvement of the music teaching field can make or break the future of public school music. Only by a concerted effort on the part of schools and colleges throughout the nation can the future be assured. The secondary school must select and train the future college student and the college must do its part by accepting only those fitted for the profession.

Above and beyond the confines of music, however, the whole future of the teaching profession depends heavily upon the ability and willingness of the schools and colleges to select, accept, and educate only the best people as future members of the profession, no matter what field. Unless such a program is begun now, the laudable progress of music cannot continue. ▲ ▲ ▲

SCHMIDT

(Continued from page 7)

this.

(2) Sight singing. This is so obvious that it hardly merits any discussion. Yet it must be sadly admitted that many fine singers are bad readers. This, I believe, is the result of faulty training. They have not been taught to realize that music is a language just as English, or French, or German. Just as words in a spoken language are made up of syllables, phrases of words properly grouped, sentences of phrases, and paragraphs of sentences, so in music we have first the interval, then the phrase, then the period, and finally the whole musical idea. When a child begins to read, he sees single words which he laboriously spells out: "The—dog—is—black," but soon with practice, he does not see that sentence as individual words, but his eye and mind encompass the whole idea at a glance, and he sees "The dog is black." There is no valid reason why the same result cannot be achieved in music. With practice any intelligent student should be able to hear mentally an entire musical phrase merely by

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looking at it. There are people who can grasp the meaning of a page of printed matter at a glance, and I have known musicians who could look at the page of an orchestral score and understand its contents. This is not a talent granted to only a few geniuses, but a facility which any one can master with practice.

(3) The study of harmony. This is a direct corollary to the first two. I am not advocating that we try to make composers of our voice students, but certainly, an understanding of chord construction, simple four part writing, modulation, and harmonic analysis will be of inestimable value. Singers too frequently read only horizontally and see only the vocal line. The advanced voice student should be encouraged to study silently. In this way he can cover more repertoire than is possible during his vocal practice periods, but such silent practice is only possible if he has learned to see and hear music in its harmonic entirety. At this point, I should like to add that I have never been convinced of the value of the study of keyboard harmony for voice students. I feel that the effort and the time which is consumed in mastering it are disproportionate to the results obtained; unless, of course, the student is a reasonably proficient pianist, and I certainly would postpone its study until he has had at least a year of concentrated work on a keyboard instrument.

Vocal Ensembles

(4) The study of vocal ensembles. I am not here speaking of chorus work, but rather of small groups where each part is a solo line in itself. Without disparaging or discounting the importance of choruses, I strongly suspect that their value in the music development of the prospective professional singer is greatly over-rated. Choruses bear the same relationship to the solo-ensemble that the symphony orchestra bears to the small chamber-ensemble. The larger group simply demands enough technique to encompass the difficulties of the music, plus the ability to follow directions. Whereas, any orchestra or chorus is only as good as its conductor, the smaller groups' success is entirely dependent upon the artistic stature of its individual members. Al-

though this phase of the vocal student's training has been too long neglected, I am convinced that it offers one of the finest media for the development of musicianship. Of paramount importance are vocal blending, sensitivity, phrasing, and intonation, all of which are ultimate goals for the vocal artist.

(5) The study of musical style. The singer's career is probably more diversified than that of any of the other musical artists. To be completely successful, he must be equally at home in the fields of musical com-

edy, light opera, grand opera, oratorio, the church, and the recital hall. This, I agree is a large order, but if the teacher guide is himself aware of the importance of each, its accomplishment is not impossible of achievement. Too often our ears and souls are abused by the oratorio singer who confuses authority with vocal histrionics, or the recitalist who has not learned the difference between the extroverted quality of the German Lied and the introspection of the French Impressionistic song. The subject of style is too big

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to be adequately discussed here, and I would like to leave it with just this definition: style in performance is the ability of the singer to project to the listener the intent of the composer. Its development must be constantly in the mind of the teacher of the advanced student, and I would recommend the formation of classes where, through discussion and precept, students can familiarize themselves with all the various styles to be found in vocal literature.

(6) The study of piano. In my own mind I am not so sure just how important this is. I am forced to admit that I am an incredibly bad pianist. As a teacher, I must concede that my teaching would be easier, even if not better, had I greater facility in playing. As a performer, I have never felt that my shortcomings were any particular handicap. In my study I had to hear the accompaniment mentally. Getting it through the mind it seemed that the music was much more integrated than had I learned it through playing. Lest I appear to be rationalizing, let me say that insofar as the study of piano increases the student's general musicianship, its value must not be underestimated, but the same can be said for any instrument. In my own case I was a professional violinist before becoming a singer.

I have here listed six courses of study which I consider of primary importance in developing musicianship in the professional singer. His

education should have depth, and this cannot be attained without those things which I have mentioned. Of course, it must also have breadth, and here the college and the university have a unique opportunity. Among "breadth courses" I would list: Music History, Form and Analysis, Poetry, Bible Literature, and Languages.

When I was a young singer Alexander Smallens once said to me, "There are lots of singers; about twenty-five per cent of them are good singers; about ten per cent of the good singers are artists; and about ten per cent of the artists are great artists." Perhaps all of our students cannot become one of the final ten per cent, but if they are of the first twenty-five per cent there is no reason why they cannot advance to the next category. I am convinced that it is worth the effort, and if we honestly make that effort, instead of saying "singers and musicians" we shall be able to say, "Singers are musicians." ▲ ▲ ▲

KIRSHBAUM

(Continued from page 6)

bass viol this is dangerously late. The ages of 7 to 9 are much more practical. Here is the key to solving the high mortality rate which occurs between junior and senior high school.

The string class has almost put individual instruction in the category

of the horse and buggy. Started between the second and fourth grades, string classes are valuable for uncovering talent and establishing basic fundamentals, but they cannot and must not be falsely propagandized as a substitute for individual instruction.

There are still too few encouraging signs that the high school orchestra is a worthy musical organization. Unfortunately, an orchestra, high school or otherwise, cannot fulfill its glorious function without string players of quality and quantity.

Rich Dividends

What a wonderful opportunity to reap rich dividends from funds allocated to music is being passed up by the public schools. The students are there, instructors are there, and the time is there. Why can't the rudiments of music be taught systematically from the lower elementary grades to the junior high school? Youngsters easily learn the twenty-six letters of the alphabet and how to count to a million. But teach them the seven musical letters and how to count waltz time—oh no, it's too professional! The entire music program, including strings, would gain tremendously from a practical approach.

It seems to me the string teaching profession has a bit of housecleaning ahead. Not just rumors, but numerous published articles—perhaps dissertations too, for all I know—are proclaiming that there are more important reasons and objectives for string study than learning to perform.

This brings us to a fundamental question. What is the purpose of string study? Is it to develop character? I know many outstanding string players who are in need of character development. Is it to develop confidence? I've studied the violin for well over a quarter of a century, yet I am less confident with each passing year. Is it to develop a sense of give and take? I would suggest a poker game. Is it to develop good social behavior? This department is pretty well sewed up by Emily Post. Is it for recreation? How about a party, or a fishing trip? It is for cultural growth? Better a good survey course of music literature or of architecture, painting, or drama.

Journal of Research in Music Education

This new periodical has been well received everywhere and has been welcomed not only by music educators but by scholars in allied fields as well. Established in 1953 on a publication schedule of two issues a year, it is planned to increase the number of issues to three and publish on a quarterly basis beginning with the Winter Issue of 1955. The 1954 Fall Issue will be released about November 1. Contents of the Spring 1954 Issue are given below.

Vol. II, No. 1, SPRING 1954

Music for the Preservice Classroom Teacher By Stanley Linton
A History of Music Education in the Cincinnati Public Schools

Tonal Function and Sonority in the Study of Harmony By Charles L. Gary
A Study of the Relationship of Music Reading and IQ Scores By Norman Cazden

Singing Workers By Harry A. King
General Education and the College Music Program By Elwyn Carter

On Musical Expression By Frederick C. Kintzer
Microcard Publications in Music Education. By Max Schoen

Reviews by Allen P. Britton, John Bryden, Walter A. Eichinger, Karl D. Ernst, Marion Flagg, Arthur M. Fraser, Roy E. Freeburg, E. Thayer Gaston, Kenneth Hjelmervik, Wiley L. Housewright, Hazel Gertrude Kinsella, Charles Leonhard, George Frederick McKay, Thurber H. Madison, Howard A. Murphy, Theodore F. Normann, William Schaefer, Lloyd Frederick Sunderman, John Verral, Himie Voxman, Margaret Ward, George Wain.—Edited by Theodore F. Normann.

Subscription, 1954 Spring and Fall Issues (Vol. II), \$3.75; 1953 Spring and Fall Issues (Vol. I), \$3.75; single copy \$2.00. If ordered with subscription for 1954, price for both Volumes I and II (four issues), \$6.75.

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Frankly, I can think of no earthly good which might come from the study of a string instrument other than learning to play the darn thing. All other benefits attributed to string study are strictly secondary, and in every case can be achieved equally well, or better, through some other activity. Conversely, no other activity can develop string playing like the study of a string instrument. Thus, as a profession, string teaching may claim as its one and only distinction a special know-how for developing string players.

The private string teacher and the public school string class teacher may best serve the musical needs of youth by recognizing the primary obligation and responsibility of their profession. As string teachers, their first professional duty is to develop the talent of their students as completely and competently as possible. How else can the musical needs of youth be served by string teachers?

Neither the private nor the public school teacher should indulge in crystal gazing concerning the future prospects of their students. The instruction should be thorough and sound, regardless of amateur or professional possibilities. Every string student deserves the quality of instruction which leads toward creditable performance. String playing, like string teaching, is either good or bad. Conductors are interested in the quality of the string program. ▲ ▲ ▲

EDITORIAL

(Continued from second cover)

the sponsoring associations to keep in contact with their young performers, and continue to help them until they become established.

Along this same line of sponsoring debuts, an association might discover an older, more mature performer who needs assistance. A debut and perhaps even a recital tour could be arranged for this artist by the sponsoring association.

Young people need to be encouraged in their creative work. A music teachers' association could assist composers not only in getting public performances of their works, but also in the mundane matter of extracting and copying parts from their scores. This is a tedious business that keeps some composers from using and developing their creative powers fully. Copying scores and parts is not easy

work, but it must be done before there can be any performance. Composers will welcome this assistance, and the associations who undertake such a project will certainly increase their value to the music profession.

As for activities that will help both teachers and students their number is legion, especially if we agree that whatever helps the teachers will also help the students.

Master teachers can be engaged to give master lessons to teachers' associations. These master lessons could then be mimeographed for further study at home, and for future reference purposes. Of course, each teacher should have a copy of the composition at hand during the personal presentation of the master lesson by the master teacher.

Master lessons can be presented by members of the various associations. Teachers must not feel that the master teacher is superior to the association members in all matters. It is quite conceivable that the members can perform many compositions and teach them just as well as the master teacher. So, if the budget is limited, an association can have a master lesson given by one of its own members to the group.

Teachers can perform for each other. Every meeting of every music association should have some live music. Such performances need not always be recitals. At some meetings some of the members can perform some teaching pieces that they have

found valuable, or they can perform some new publications that they believe should become better known. These activities must be carried on unselfishly, with the purpose of helping each other, and not with the idea of publicizing some individual or his compositions just because of personal friendship.

Performances of teaching pieces should be accompanied by the distribution of typed or mimeographed lists of compositions, thus giving the teachers a printed repertoire of teaching pieces. Naturally, title, name of composer and publisher, cost, and remarks regarding the purpose of the composition and its grade of difficulty should be included on the printed repertoire of teaching pieces.

Book Reviews

Book reviews can be given at meetings. Teachers are usually too busy to keep up with all the latest books on music, but an active book review committee can keep the members of the association well informed on not only the newest books but also on some of the older ones that are still available and useful.

Lecturers can be invited to speak at meetings. If the speaker presents a talk that calls for further study, mimeographed copies of his talk can be distributed to the association members.

Demonstration lessons can be

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given by members of the association, or by outsiders. Students of the members can be used for such demonstrations.

Directories of Teachers are published by many of the associations. The values of publishing such a directory need not be listed here, but for the benefit of those associations that do not publish Directories of Teachers, let it be suggested that they give serious consideration to such a project.

One of the biggest activities can be that of educating the public in the necessity of engaging qualified teachers, and providing playable instruments for students. There are still too many people who are of the opinion that any old instrument, and it usually is old, is good enough for a beginner, and that anyone who has had six or more lessons on an instrument is qualified to teach. This fallacious thinking must be combated often. Talk to individuals, write articles for public consumption, let everyone know that qualified teachers and playable instruments are needed in order to enable students to demonstrate that they can master the technique of an instrument.

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In addition to educating the public, association members can spend some time educating other teachers. There are still thousands of teachers in this country who are not members of any professional music teachers association. In your own communities you can find teachers who belong to and are active in worthy organizations with the exception of professional music teachers' associations. They have many pupils, many activities, and they believe that if they do not know how to teach now, they never will. How different they are from doctors who hold membership in Medical Associations from the national level to the local groups, who take refresher courses, who attend clinics and keep up with their professional reading so they will not be left behind. The immediate past president of one of the State Associations affiliated with MTNA recently wrote, "I told her (a prospective member) we had the same doctor who had been practicing medicine for fifteen years and that if he belonged to eight organizations to the exclusion of the Medical Association and felt he didn't need to know anything else, both she and I would find another doctor . . . Six months later she joined the association." Publicize the benefits that go with membership in your professional teachers' associations. Some state associations distribute to their present and prospective members printed pamphlets that outline the services, benefits, privileges, and rights that membership in their associations carry. The National Association has just published a new membership folder that answers the question "What does membership in the Music Teachers National Association mean to you?" Write to the MTNA National Office for copies of this folder, if you have not already seen a copy.

Personal Help

Association members can also help each other personally. A few months ago a chapter of a music fraternity raised \$700.00 by means of a concert to help defray hospital expenses incurred by one of the members of the fraternity. Another chapter of the same fraternity had its members donate blood for transfusions needed by a daughter of one of the mem-

bers. If you find a member of your own organization is in need, organize a project that will help that individual. It may call for raising money, donating your services, or even giving your own life blood, but if it is needed, by all means do it.

Music teachers' associations can also help the handicapped. The October, 1953 issue of *MUSICAL AMERICA* contains an editorial on page nine telling how one woman is teaching the handicapped. This woman needs more teachers who will work with her. These handicapped people are not looking for free lessons. They are paying for their lessons just as the non-handicapped students are. By teaching the handicapped, teachers will be doing some good without making any financial sacrifices. The August, 1954 issue of *MUSICAL COURIER* contains an article on pages eight and nine concerning music for the blind. Reference to the above editorial and article will suggest additional activities for music teachers' associations.

For further suggestions for association activities be sure to read the news regarding the state association activities that appears in every issue of this magazine.

Resumé

How can music teachers' associations be made even more valuable to their members, to the students of the members, and to the general public? Here are a few suggestions.

1. Sponsor concerts and recitals for those who need such assistance.
2. Assist young composers not only in getting performances of their works but also with the tedious work of copying scores and parts.
3. Have master teachers give master lessons.
4. Have master lessons presented by your own members.
5. Perform for each other.
6. Distribute lists of teaching pieces.
7. Have book reviews given at some of the meetings.
8. Engage lecturers for your meetings.
9. Have demonstration lessons at your meetings.
10. Publish Directories giving names and addresses of your members.
11. Educate the public in the neces-

sity of engaging qualified teachers and providing playable instruments for all students.

12. Educate non-members in the advantages of belonging to the local, state, and national associations.
13. Help individual members who find themselves in need of assistance.
14. Give some thought to teaching the handicapped.
15. Mimeograph or print and distribute to your members copies of talks, lists of teaching pieces, lists of all kinds, and copies of master lessons.
16. Adapt to your local situations the activities of other associations.

The above sixteen points certainly do not constitute or include all the activities that a music teachers' association can practice. It is quite possible, however, that some of the above suggested activities may assist some music teachers' associations in finding ways to increase their value to their members, to the members' students, and to the public. It is with this latter hope that the above suggestions are made at this time.

S.T.J



The Loot Payer

by Malcolm MacLean Johns

AWARDS AND CONTESTS

High School Band Award — Middle Tennessee School Band and Orchestra Association. \$250, 1st prize; \$150, 2nd prize. Write to Phil Howard, Box 506, Middle Tennessee State College, Murfreesboro, Tenn. for entry blanks.

National Symphony Orchestra Awards—

A symphony of approximately 30-45 minutes. \$2,000 award. Deadline January 1, 1955. \$1,000 award for an extended piece for orchestra. \$300 award for overture—composer must have legal residence within a fifty-mile radius of Washington, D. C. to compete for overture award. Write for Rules, etc., to the Chairman, Composition Contests, National Symphony Orchestra Association, 2002 P Street, N.W., Washington 6, D. C.

Student composers are offered a total of \$5,000 and forty performances by the Louisville Orchestra. 10 student works

Malcolm MacLean Johns is Assistant Professor of Music, Wayne University, Detroit 1, Michigan.

will be selected annually, each work receiving four consecutive playings and each composer an award of \$500. Write for details to: Louisville Orchestra, 830 S. 4th Street, Louisville, Ky.

\$1,000 Benjamin Award for Tranquil Music. Annual. Write to Edward B. Benjamin, c/o Alexander Hilsberg, conductor of the New Orleans Philharmonic Symphony Society, New Orleans, La.

The Mendelssohn Glee Club Annual Award. Write: The Mendelssohn Glee Club, 154 West 18th Street, New York 11, N. Y.

Thor Johnson Brass Composition Award. Write: Cincinnati Conservatory of Music, Highland Ave. and Oak St., Cincinnati 19, Ohio.

Cathedral Choir School Alumni Association, Cathedral Heights, New York 25, N. Y. Anthem Contest. Write above address c/o Mr. F. S. Billyou.

National Federation of Music Clubs Annual National Composition Contest for Young Composers. Write: Mr. Halsey Stevens, School of Music, University of Southern California, Los Angeles 7, Calif. Also National Federation of Music Clubs, Details, 445 West 23rd Street, New York 11, N. Y.

Prize Song Competition, sponsored by the Chicago Singing Teachers Guild. Write: David Austin, American Conservatory, 25 East Jackson Blvd., Chicago 4, Ill.

Sigma Alpha Iota Composition Contest. Write: Rose Marie Grentzer, 169 North Professor, Oberlin, Ohio.

Society for the Publication of American Music. Write: Philip James, President, New York University, 100 Washington Square East, New York 3, N. Y.

Friends of Harvey Gaul Composition Contest. Auspices: The Friends of Harvey Gaul, Inc. For a violin and piano work, and a work for four harps. Open to any U.S. composer. Awards: \$300 and \$100, respectively. Deadline: December 1, 1954. Address: Mrs. David V. Murdoch, 5914 Wellesley Ave., Pittsburgh 6, Pennsylvania.

The Unknown American Composers Radio Hour. Write: Alexander M. Harvey, Director, 1416 Garden St., Park Ridge, Ill.

National Association of American Composers and Conductors Awards. Write: 15 West 67th Street, New York, N. Y.

Jewish Music Council Awards. Write: 145 East 32nd Street, New York 16, N. Y.

Paderewski Fund Prize Competition. Write: Trustees, New England Conservatory of Music, 290 Huntington Ave., Boston, Mass.

The Society of American Musicians Original Compositions Contest. Write: Edwin J. Gemmer, 1625 Kimball Bldg., Chicago, Ill.

George Gershwin Memorial Contest. Write: B'nai B'rith Hillel Foundations, 165 West 46th Street, New York 19, N. Y.

James Millikin University Laboratory Choir. Write: William R. Fischer, Director, Millikin University Laboratory Choir, Millikin Conservatory of Music, Decatur, Ill.

Institute of Contemporary American Music. Write: Isadore Freed, Chairman, the Julius Hartt Musical Foundation, Hartford, Conn.

Annual Regional Composers Forum. Write: School of Music, University of Alabama, University, Ala.

Festival of Contemporary Arts. Write: Duane Branigan, School of Music, University of Illinois, Urbana, Ill.

Festival of Fine Arts. Write to: Director of Music, Texas Christian University, Fort Worth, Texas.

Southwestern Symposium of Contemporary American Music. Write to: Symposium Committee, University of Texas, Department of Music, Austin 12, Texas.

Festival of Contemporary Music. Write: Helen L. Gunderson, School of Music, Louisiana State University, Baton Rouge, Louisiana.

(Continued on page 24)

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Festival of American Music. Write: Dr. Howard Hanson, Eastman School of Music, Rochester, N. Y.

Lorenz Publishing Company Composition Contest. Prizes will be given for 25 anthems and 15 organ voluntaries submitted between June 1 and December 1, 1954. Details from Editorial Department, 501 East Third St., Dayton 1, Ohio.

Harpists' Association Composition Contest. Auspices: Northern California Harpists' Association. For two works for solo harp, or harp in a solo capacity with one or more instruments or voices. Open to composers of any nationality. Awards: \$150 each. Deadline: January 15, 1955. Address: Yvonne LaMothe, 687 Grizzly Peak Blvd., Berkeley 8, Calif.

Broadcast Music, Inc., Student Composers Radio Awards. Total prizes, \$7,500 (first prize, \$2,000). Deadline: December 31, 1954. Details from Russell Sanjek, Director, 580 Fifth Avenue, Fifth Floor, New York 19, N. Y.

Church of the Ascension Prize Anthem Contest. Annual award \$100. H. W. Gray Co. publish winning work. Submit by Feb. 1. Details: Mr. Vernon deTar, Church of the Ascension, 5th Avenue at 10th Street, New York, N. Y.

W. W. Kimball Co. Song Competition. Deadline, December 15. Apply to John Toms, School of Music, Northwestern University, Evanston, Ill.

American Guild of Organists prize anthem. Published by H. W. Gray. Deadline: January 1, 1955. Details on P. 81 The Diapason, May 1, 1954, or write to American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y.

Annual Composition Award. Compositions for wind or percussion instruments. Write Dr. Sanford M. Helm, University of Michigan, Ann Arbor, Mich.

Ernest Bloch Award. \$150 and publication by Carl Fischer for women's chorus on Old Testament text. Write: United Temple Chorus, Ernest Bloch Award, Box 726, Hewlett, N. Y.

FELLOWSHIPS AND SCHOLARSHIPS

Juilliard Graduate School of Music fellowships, 120 Claremont Ave., New York, N. Y.

John Knowles Paine Travelling Fellowship (about \$1,500) given by and open only to students of Harvard University, musicology or composition.

Charles H. Ditson Fellowship (about \$2,000) given by Yale University for graduate study abroad.

Pulitzer Traveling Scholarship (about \$1,500 given by Columbia University for Composition).

Koussevitsky Music Foundation aids outstanding young composers. Write: Symphony Hall, Boston 15, Mass.

Berkshire Music Center. Write: Sec'y, Symphony Orchestra, Symphony Hall, Boston 15, Mass.

Frank Huntington Beebe fund for Musicians. Write: Sec'y, 290 Huntington Ave., Boston 15, Mass.

Marian Anderson Scholarship Fund. Address: Marian Anderson Scholarship Fund, 262 South Martin Street, Philadelphia, Pa.

RECORDINGS for TEACHERS

The National Music Council, of which the Music Teachers National Association is a Charter Member, has established a Committee on Recordings of American Music. This Committee is serving as a clearing house of information on the availability of current recordings of American music. The Committee also keeps a file of information on American music which has been recorded but which is now out of print.

In order to keep this file of information up to date all readers of this column are invited to send information of the type outlined below to the National Office of the Music Teachers National Association, 32 Browning Street, Baldwin, New York.

1. Give the title and name of composer of each work which you feel should be recorded.

2. Indicate, by order of preference, those works which you would be willing to purchase, if made available in recorded form.

3. Give title and composer of each of those works which you know have been recorded and which you know are now out of print.

4. Indicate, by order of preference, those out-of-print works which you would be willing to purchase, if reprints are made available.

It is known that the recording companies will issue new recordings and reprints of out-of-print recordings, if enough people indicate an interest in such works. Therefore, in order to get more recordings of American music on the market, all readers of this message are urged to send in the information requested above to the National Office of the Music Teachers National Association. All such information received will be forwarded to the Chairman of the Committee on Recordings of American Music.

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Sectional Meetings:

American Music, Audio Visual Aids, Certification, Church Music, Junior Piano, Music in Colleges, Music in Therapy, Musicology, Popular Music, Psychology, School Music, Senior Piano, Strings, Student Activities, Theory and Composition, Voice.

Luncheons

Delta Omicron, Mu Phi Epsilon, National Federation of Women's Clubs, Phi Beta, Phi Mu Alpha Sinfonia, Sigma Alpha Iota.

American String Teachers Association will hold its 1955 national convention in conjunction with the MTNA convention, so that members of both or either organization may attend all meetings of both Associations.



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